

1992 - 3



BEST IN SHOW.

PAUL WEIDNER

FIRST PLACE SHIP-IN-BOTTLE

PAUL WEIDNER

SECOND PLACE SHIP-IN-BOTTLE

ALEX BELLENGER

FIRST PLACE DIORAMA

RAY HANDWERKER

SECOND PLACE DIORAMA

CHIP FISHER

HONORABLE MENTION

FRANK SKURKA

THE JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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The Bottle Shipwright

Volume 10 , Number 3.

Association Officers.

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FRANK SKURKA,-----Vice President.
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RAY HANDWERKER,---Editor.
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Regular Features.

FROM THE PRESIDENT.
ALL HANDS,-Frank Skurka.
FROM THE MEMBERS.
FROM THE EDITOR.
LET GEORGE HELP YOU DO IT,-
--George Pinter.

ON THE COVER.

The members that didn't have to catch flights home. Photo Jeff Fulton.
BACK COVER.

The "EAGLE" and "The SAVANNAH RIVER QUEEN" Photos,C.Hand and P.Leney.

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the
prez sez....

...ATTENTION ON DECK ! THIS IS THE CAPTAIN !!



Don Hubbard co-founder of SIBAA lent his name to this award for Kai-Cho Jack Hinkley. For outstanding contributions to SIBAA. Presented by V.P.Frank Skurka. at the 3rd SIBAA conference held in The Ships of the Sea Museum in Savannah, Georgia. Sept. 11th,12th,13th,1992.

THAT IS ALL !

HIT THE BOTTLE

Jack

FROM THE EDITOR-----

Ray Handwerker

Material for the Editor should be sent to --- **5075 freeport drive
springhill, fl. 34606**

Alas ! the third Convention of the Ship-in- Bottles Association of America is just a fond memory. Old friendship's were re-newed, new ones made. And as an attendee of all three, I can state without fear of contradiction that the QUALITY of work displayed has once again improved dramatically. The consensus of opinion is that most of us came away with more then we brought. My special thanks to all who attended, to all who assisted to make it a big success. And to the 605 people of Savannah who took the time to come see how it's done. And Charles Hand I think is right, "it was too short, next time we should make it longer. To David Guernsey, Jeff Fulton, and the staff of the Museum that made it easy, and stood watch over the almost 100 display and to be judged models, Thanks,we would love to come back. How about 1994.?



Now lets get ready and refill those bottles!!!!!!

WELCOME ABOARD NEW MEMBERS.

Bob Carey, P.O.Box 350201, Ft. Lauderdale, Fl. 33335.
Miles G.Dunscombe, 7316 Taft St. Merrillville, In. 46410.
Dorland Eighmie, 305 S. College St. Claxton, Ga. 30417.
Bernard J.Iffert, P.O.Box 173 Beecher's Sq. Apt.C-27, Nelson Pa.
16940
Kenneth G. Kling, 1590 Elm Ave. ,Costa Mesa, Ca. 92626.
Richard L. Kreutz, 101 Coast Blvd. # 1-F, La Jolla, Ca. 92037.
Frank A. Losee, 3412 Townhouse Ct. Tampa, Fl. 33614.
Tim Norman, 5413 9th St. Lubbock, Tx. 79416.
Norman E. MacNeil, 148 Gansett Rd. Box 92. Woods Hole, Ma. 02543.
R.Michael Owens, Suite B4 , 40 Louella Ct. Wayne, Pa. 19087.
Louis Racioppo Sr, 1132 Harmony Rd. Baden, Pa. 15005.
F. Rasmussen, Hammervej 52A Hammer, 4700 Nestveb, Denmark.
Lance Ruhl, 136 Seaside Ave. Milford, Ct. 06460.
Ships of the Sea Museum, 503 East River St. and 504 East Bay St.
Savannah Ga. 31401.

ADDRESS CHANGES.

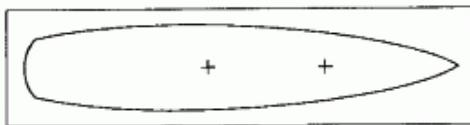
Robert L. Boggs Jr,702 Barney Fones Ctr. Havelock, N.C. 28532.
Michael A. Carpita, 2916 S. Wisconsin, Berwyn, Il. 60402.
Friedo Flossner, Dornburgerstrasse 749, 6900 Jena, Germany.
James B. Mahon,Cambridge House Unit 104, 21260 Brinson Ave.
Port Charlotte, Fl. 33952.
Howard Norton, 6235 Poplar Grove Dr. Port Orange, Fl.32127.
Peter Ottenbreit, 73112 London Rd. Cottage Grove, Or. 97424.
Carl A. Owen, 19029 Marisa Dr. Clinton Twp. Mi. 48038-3476.
Phil J. Roberts, 125 Sweetbriar Ct. Stockbridge Ga. 30281.

My apologies for not being able to spend some time to get acquainted and see the work of Dorland Eighmie a new member who with his lovely wife drove over from Claxton Ga. to the Museum to join our organization. Will do better next time.



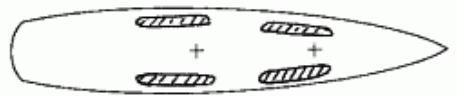
STEP 1

- o draw hulls lines or
glue your template
- o drill holes for rigging
using a #80 bit



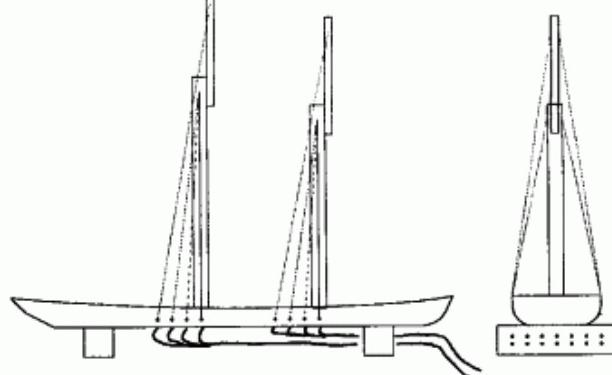
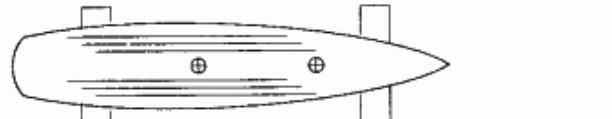
STEP 2

- o carve hull to shape
- o remove wood that will form
a channel for passing the
rigging lines



STEP 3

- o lay down deck planking;
I use Northwestern HO Lumber
- o drill holes for the masts
- o cut 2 stands out of 2mm x 2mm
boxwood
- o drill appropriate # of holes
in the forward stand to pass
the rigging lines



STEP 4

- o rig the ship by passing the
lines through the hull, into
the channels, and through
the holes in the forward stand

STEP 5

- o pull the mast/sail assembly out
of the mast holes
- o insert hull into bottle and epoxy
hull/stand assembly to the bottle
- o insert the mast/sail assembly back
into the mast hulls
- o draw the rigging lines tight, glue
the lines at the forward stand,
and cut

STEP 6

- o insert your sea material once
the ship is complete

Michael Moriarty.

THE 1992 SIBAA CONFERENCE
by
Charles Hand

The 1992 SIBAA Conference in Savannah, Georgia, is now history. About 30 members (many accompanied by spouses) displayed a wide variety of fine SIB's and DIB's (dioramas) at the Ships of the Sea Museum in conjunction with the First Annual Maritime Festival of Savannah. Museum Director David Guernsey related that the displays attracted an attendance of 603 on Saturday -- despite a hight organized local soccer league being in progress. Many members also enjoyed an open deck tour of the U.S.C.G. Bark EAGLE, which was berthed nearby.

Pres. Jack Hinkley approached each cadet and would say, " Now that you've shown me yours, I'll show you mine." Then he'd pull his flashlight bulb and automobile fuse - encased models from his pocket and invite them to the exhibit.

Bill Westervelt enlightened crowds of visitors with the basic SIB techniques on one floor of the museum, and Harold Whiting was demonstrating his procedure for building a mail truck in a bottle on another floor. Interest continued past the original shut-down time, and Harold had to keep unpacking his tools, bottle and components. His cherry-picker type truck-in-a-bottle in the display area seemed to mesmerize many youngsters and their parents.

Another unique model in the display area was a SIB made by Kyle and Sarah Wickware. The full-hull model caravel was fashioned from silver and encrusted with rubies and diamonds. Although the model was incomplete, it was a real eye-catcher.

Members garnered much from the talks by knowledgeable Alex Bellinger and Ralph Preston. Mr. Preston included a video of the amazing process of building his CHARLES W. MORGAN model in a 19 gallon (72 liter) spherical bottle.

Museum Executive Director David Guernsey, Assistant Director Jeff Fulton and the writer had the unenviable task of judging some 14 SIB's and 7 DIB's for awards. The museum office lights were on late on Friday and early Saturday while each model was independently examined rated.

Saturday was a very busy day. The Kai Cho later related that he saw " alleged " Association President Ray Handwerker (per a local tv newscast) attempting to peddle some of his work.

Saturday evening, members boarded a simulated Stern-Wheeler for a harbor cruise and dinner. After the fine dinner, the following plaques were awarded:

Best of Show and First Place Ship-in-Bottle: Paul E. Weidner for his U.S. Frigate CONSTELLATION. (see issue 1992-1, page 17).

Second Place Ship-in-Bottle: Alex F. Bellinger for his model of the clipper ship, FLYING CLOUD.

First Place Diorama-in-Bottle: Raymond V. Handwerker for his " Old Mill and Chesapeake Bay Flattie" in a one-gallon bottle.

Second Place Diarama-in-Bottle: Edgar " Chip " Fisher for his " Nantucket Sleighride " (crewed whaleboat on a wave near a whale tailfin in a rectangular decanter).

Honorable Mention Ship-in-Bottle: Frank Skurka for his " You've got to go out, but you don't have to come back " (40' C.G Picket Boat in a VERY Small Pinch Bottle).

THE 1992 SIBAA CONFERENCE
(continued)

A special award for excellence in building SIB's honoring the memory of Jack Needham, was made to George Pinter (who was unfortunately not able to attend).

And a second special award for outstanding contributions to SIBAA, and honoring Don Hubbard was made to Jack Hinkley (Don also was unable to attend).

The Sunday newspaper in Savannah made mention of the exhibit and the award winners, but it had an interesting variation in spelling Ray Handwerker's name (as "Handwrecker"). V.P. Frank Skurka conducted a business meeting at the museum on Sunday morning. Topics covered included adoption of proposed bylaws and the appointment of board members; financial status (in the black, but no real surplus) ; appointment of a committee (Ray Handwerker and Paul Weidner) to investigate pros and cons of incorporating the association; and possible projects to attract new and young members (such as providing information on SIBAA to makers of SIB kits, having junior memberships, and producing a " How-to" video tape).

Ray advised that the Bottle Shipwright was always in need of (non-copyrighted) ship plans and model photos and tips from the membership, with Permission-to-publish forms.

A small (but loud) cannon on the riverfront balcony of the museum was fired in salute as members enjoyed watching the EAGLE pass on its way down the Savannah river. The cannon salutes did not seem to bother a siege of paired flying insects known as "love-bugs" which had been giving members cause for much arm waving.

Mr. Guernsey invited the association to return to the museum annually or bi-annually. He and his staff did a great job for this conference. Special thanks are also due the organizers, Ray Handwerker and Frank Skurka.

This writer departed the conference well aware that he'd gained more than he'd contributed.

Harold Whiting's model of a Cherry-Picker type truck in a bottle.
Photo by Charles Hand.

(Editors Note)
" Harold you stole the show "
Thanks.



PROPOSED JUDGING STANDARDS FOR SCENIC MODELS
IN BOTTLES.

Submitted by George Pinter.

PREFACE.

Over the years there have been fine models (of all sorts) built, which displayed the builders superb craftsmanship. When confronted with such exemplary work, one cannot help but study it, appreciate it, and then move on to the next exhibit.

Such is not the case with a well made diorama, for there is something about the detail, the setting, the "action" if you will, that bids the viewer—"Look!, Look!, for more detail!".

Of all the various forms of modeling the "BOTTLED" diorama is perhaps the ultimate. It requires all the skills necessary for true model making: scratch built (ie,handmade parts),research and knowledge of subjects, ability to draw and interpret blueprints, accurate representation of natural and manmade objects, ability to work in extremely small scales, artistic composition, painting, color mixing and weathering, and yes -infinite patience.

All of this creative skill is encompassed within the confines of a one piece transparent molded glass container with but one small hole to work through!.

A well made diorama in a bottle needs no explanations or introductions. It sits waiting for the viewer who will gaze and marvel at length over the ingenuity and craftsmanship sealed in a glass before his eyes.

A bottled diorama demands attention and never ceases to be awe-inspiring.

Defining what constitutes a scene (diorama) in a bottle can be difficult, for where does one draw the line between a bottled ship with a few additional items (ie;pier, lighthouse,bouy) and a complete diorama-type scene ?. The difference is more often "felt" instinctually then it is defined.(*)

It is the purpose of these standards to define what constitutes a bottled diorama/scene and offer some guidelines for evaluating these as well as declaring the criteria and judging standards which must be followed by judges of modeling competitions.

It is hoped these standards will also be found to be acceptable to ships-in-bottles associations worldwide or that they will be the basis by which we may all come to agreement on a worldwide set of judging standards.

The benifits of such an agreement of standards are twofold:

1. In any competition, all entrants will be aware of the standards of excellence sought by the judges.
2. Definitive judging standards (hopefully) will encourage modelers to strive for excellence, thereby raising the over-all quality of bottled scenes universally.

(*) see the enclosed notes and guidelines for judges.

The issue of bottles scenes is further complicated by the fact that there are "scenes" which do not even incorporate ships in their design.

Therefore the burden of decision as to category placement of any model entered into competition should be at the discretion of the builder, that is, whether said model be entered as a "ship in bottle" or as a "scenic model/diorama".

Proposed Judging Standards for Scenic Models in Bottles.
continued.

- I. It is proposed that:
 1. a modeler may enter any bottle in the ships in bottles category provided it incorporates ship (s) and
 2. a modeler may enter any bottled model in the scene category regardless of its subject matter, with the following provisions;
 - A. Any entry in the ships category will be judged solely on the ship(s) model(s) itself regardless of any supplementary scenic details.
 - B. Any entry in the scenic category will be judged overall (including any vessels) by the standards of scenic models herein defined.
 - C. Judges shall use SIBAA ship in bottle judging standards as approved by the membership at the SIBAA conference, 1987, as a guide to evaluating any vessels in a scenic entry.
- II. For the purpose of clarity the terms "diorama" and "scene" may be used interchangably and shall mean the same thing.
- III. There will be no class distinction on scenic models as to "beginner", "advanced", "Master Modeler" etc. at this time.
- IV. Standards for Scenic Models will be based on a point system in the following areas;
 - 1.Land/Sea area(s)
 - 2.Buildings and Structures
 - 3.Trees/vegetation
 - 4.Figures/animals
 - 5.Painting/finishing/weathering.
- V. Criteria for judging shall be based on accepted SIBAA rules regarding ships in bottles already in force as follows;
 - A. Craftsmanship- 60 points
 - B. Degree of difficulty- 40
 - C. Scale accuracy- 30
 - D. Skill- 35
 - E. Presentation- 35

NOTE. There is a slight deviation of the point values assigned here when compared to the point values of SIBAA ship in bottle judging criteria. This is done to maintain the same point totals (200/1000) while assigning a greater number of points to the "Presentation" category, when evaluating a scenic model the whole is as important as the sum of the individual parts and the presentation or over-all esthetic 'impact' and artistic composition of the scene is important.

** The abbreviation SIBAA, stands for the "Ships-in-Bottles Association of America"

page 2.

Proposed Judging Standards for Scenic Models in Bottles
continued.

Notes and Guidelines for Evaluating Scenes in Bottles

In the preface mention was made of " instinctive feelings " elicited when the viewer is confronted with a work of craftsmanship. To help us understand just what it is we instinctively "feel", we must first agree on some basic elements of esthetics. So that we may all perceive these elements, it is first necessary to define them. (1).

ESTHETIC- pertaining to beauty, taste or the fine arts.

ESTHETICAL -the philosophy of the beautiful , principles underlying beauty.

TASTE-----the power or faculty of apprehending and appreciating the beautiful in nature, art and literature, critical perception and discernment.
Individual preference or liking.

TASTEFUL----possessing good taste; (synonyms): artistic , delicate , elegant , esthetic , esthetical , exquisite , nice.

That which is elegant is made so not merely by nature , but by art and culture. Nice and delicate both refer to exact adaptation to some standard ; as regards matters of taste , delicate is a higher more discriminating word than nice and is always used in a favorable sense ; a delicate distinction is one worth observing. Esthetic or esthetical refers to the appreciation of beauty. Exquisite denotes the utmost perfection of the elegant in minute details.

Considering the above definitions , one can readily understand esthetics-the science of beauty and taste- is not to be taken lightly. It can be complex with subtle differences . The definition of taste- " individual preference or liking " brings us back to the realm of "instinctive feeling" which we originally discussed. Thus we have come full circle in the search for understanding those aspects which must be considered when determining the virtues of a scene in a bottle.

The purpose of these notes then is to delineate some of those important factors which combine to create excellence in bottle modelling.

Following are suggested guidelines for evaluating a scene in a bottle.

LAND/SEA AREAS.

The amount (if any) of land or sea areas , and their proportions, shall be at the builders discretion. Some models will simply not have one or the other of these areas incorporated in their design. This should not negatively influence the judging of such models.

The proportion of land to sea areas may be variable and should only be considered as to the overall visual sense of the scene; there should be a certain natural cohesiveness between these areas and neither should appear to have been added merely to create further diversity in the model.

(1) Funk & Wagnalls Standard Dictionary, International Edition.

Proposed Judging Standards for Scenic Models in Bottles
continued

LAND/SEA AREAS (cont)

If a particular geographical location is depicted, the appearance (size, color, texture) of soil, sand or rocky areas should be true for the site.

The same holds true for water areas. There are many factors which influence the color of water: temperature, depth, algae content, the amount of suspended debris, the sky above. Waters around the world differ greatly. The color of water should, as land areas, be true for the locale being modeled. Likewise, the texture, that is the roughness of the water should be correct for the scene.

Many different materials have been used to model water over the years, from wax to glue, wood shavings, various putties plasticene (modeling clay) and epoxies. The choice of material is solely the builders and should not be judged, except as it complies with the previous guidelines, re; color, texture, etc.

Underwater scenes should also be correct for site depicted. Marine growth whether algae or coral should be carefully modeled both for coloration and correct type for the local.

BUILDINGS/STRUCTURES

While it would be impossible for each judge to be acquainted with every building style or variation thereof, let it suffice to say, buildings should reflect the general overall appearance appropriate to the area depicted.

Scale accuracy should not only be adhered to on all components of (each) structure, but also among the structures themselves, as well as any other surrounding objects.

Such scale accuracy may be deviated from in certain instances but the builders intent should be readily apparent (for example, a large bottle may contain numerous objects : those in the foreground may be larger than "far" objects to give the illusion of distance). Such models would be out of the norm, but the builders intentions should be obvious and the overall impact of the scene should have the flavor of a long distance view.

For this judging standard the term structures may be used interchangeably with buildings. But structures also includes any edifice not normally considered a building (i.e. piers, trestles, bouys, ramps, towers, etc.).

Certainly the more complex a structure (or building) the more it should receive proper recognition for "degree of difficulty" when judged.

Proposed Judging Standards for Scenic Models in Bottles
continued

TREES/VEGETATION

Previous mention of correctly depicting geographical areas applies here as well. Considerable latitude can be exercised in judging of trees and vegetation provided the modeling is neatly executed. Tree scale accuracy may deviate slightly in certain circumstances; previous notes on building scale deviations apply here as well.

Coloration of trees and vegetation should vary, just as in the case of nature. Coloration may reflect new growth, dead leaves or seasonal changes. This not only makes a more natural model but, adds to the interest, greatly enhancing the overall visual delight of the viewer.

In temperate zones, tree green is not just "green" (this applies to other vegetation as well), it may be yellow-green : blue-green : brown-green, etc. Seasonal changes are reflected in the coloration of plants and trees, and so too should a bottled scene reflect nature.

"Weathering" is not applicable only to structures but to trees as well. When applied to trees it adds to the natural realism of the scene. Moss, damage from the elements (i.e. broken/damaged limbs, distortions), an occasional dead limb all enhance the reality of the scene.

FIGURES/ANIMALS

The inclusion of figures, whether human or animal, is entirely at the discretion of the builder. There can be no doubt that their inclusion greatly adds interest to any scene. Most artists know this-the addition of even the smallest solitary bird changes a picture for, it adds "life", hence increases the viewers interest. Harbor-side scenes are certainly enhanced by the addition of "workmen" bent to their various tasks.

Just as a scene can be quite interesting without any figures, so can a scene be intriguing when the principle subject(s) is animals or humans.

Figures may be purchased (manufactured) or scratch-built. Higher points should always be awarded to scratch built figures with lesser points given for purchased or manufactured/modified commercial figures.

Construction of scratch built figures can be of any material including but not limited to epoxy, wood, metal, plaster, various plastics or combinations of these.

As there is tremendous diversity among the population as to height, girth, and features, ideally modeled figures, too, should be diverse. Scale proportions should be correct among figures and other objects and although much variance is permissible, figures should not appear grotesque or freakish. Figures should always be painted with matte (flat) colors unless a special effect is intended (wet, oily).

Craftsmanship, skill, and scale accuracy are important but not to be overlooked is the clothing. It must be correct for the scene/era depicted. Clothing style, coloration and hairstyle including facial hair are significant elements. Uniformed figures must always be in the correct attire and carefully (neatly) painted, using high gloss colors on appropriate areas.

Proposed Judging Standards for Scenic Models in Bottles
continued

PAINTING/FINISHING/WEATHERING

"Weathering" of structures is never mandatory, but when properly executed it enhances the realism of the scene. Examples of weathering are: new boards among old wood; faded paint; grime; algae; rust; verdigris; newly painted areas. Structures incorporating weathering must always be very carefully scrutinized to ensure such weathering appears natural and normal and is properly and subtly used to convey the effects of time, the elements and proper repairs (or neglect) to the structure. Weathering should always be subtly and subdued; a treat to the careful viewer's eye, yet not blatantly obvious. Models incorporating excellent properties of weathering should be awarded points to acknowledge the craftsmanship employed. All painting must be neatly done with correct color schemes (as appropriate).

"OTHER MODELS "

Over the years innumerable objects have been bottled by a myriad of builders. Examples of these are chairs, rocking chairs, miniature tools and implements of all types, religious scenes, etc,etc.

It is important to make a distinction here: while such models may be interesting, puzzling or humorous; while they may be fun to build, they do not properly qualify as scenes dioramas under the standards for judging scenes/dioramas as herein set forth.

Such models should always be accepted for display at Ship-in-Bottle shows, demonstrations and other exhibits, but should never be entered for judging with ships in bottles or scenes in bottles.

At a future time such a special category may be set aside for such models.

(editors note)

The above judging standards were used for the first time at the 2nd. competition, of the Ships-in-Bottles association of America , held on September 11,12,13.1992 .At the Ships of the Sea museum in Savannah Georgia. The Author, George Pinter was awarded the First " Jack Needham " award for Excellence in building Ships-in-Bottles.



Here, Ray Handwerker accepts the "Jack Needham" award for excellence, for George Pinter who was unable to attend the conference.

page 6.

11.

SHIPS IN BOTTLES ASSOCIATION OF AMERICA
CRITERIA & CLASSIFICATION SHEET
SCENES AND DIORAMAS IN BOTTLES

Model: _____ Builder: _____ Year Built: _____

Scale: _____ GROUP: _____ CLASS: _____

CRITERIA

Building Factors	Craftsman Ship	Degree of Difficulty	Scale Accuracy	Skill	Presentation	To Po
Land/Sea area (as applicable)	60	40	30	35	35	20
Buildings & Structures						
Trees & Vegetation						
Figures and animals						
Painting Finishing Weathering						

Grand
Total: 100
Points

Special Considerations: _____

Notes & Comments:-

Judge _____ Date _____

HINTS & TIPS FOR BOTTLE SHIPWRIGHTS

by Peter Hille.

Translation by Barry Young.

Peter Hille of Wolfenbuttel, Germany the author/Editor of his Loose leaf collection , has graciously consented to share them with us as they are translated. This new regular feature in the Bottle Shipwright is designed to assist the neophyte or the accomplished Bottle Shipwright. They are not for publication except by the journals catering to ship-in-bottle builders. They are for personal use only. He suggests a small loose leaf note book and a hole punch. I am reprinting them in their original size as sent to me.(ed)

Edition 10/91

Course and Wind Direktion 1

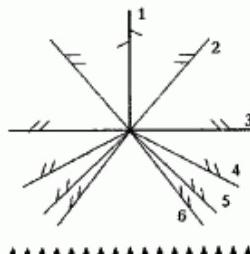


Figure 70/1: WIND DIREKTION

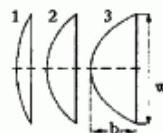
opposite shows, from above, the position of the sails relative to the course of the vessel:

- 1) The ship is on a "dead run". A "goose winged" configuration is shown, but this is for gaff rigged vessels only. Square rigged ships will have their yards at right angles to the axis of the vessel, and all you need to do is make sure that the sail area is in direct proportion to the wind strength. The course is 180° to the prevailing wind.
- 2) Up to about 140° it is known as a "following wind", i.e. one that will allow the vessel to maintain a direct course without tacking - spinnakers would normally be used.
- 3) When the course is at 90° degrees to the wind it is called a "broad reach", or "beam reach". Spinnakers may be set on the port, or starboard sides according to the wind direction.
- 4) A "close reach" corresponds to a course of about 60° to the wind.
- 5) At about 45° the course becomes a "beam". In fact all courses between 45° and 180°, where the wind is abaft the beam, the vessel is said the "running free".
- 6) Then at approximately. 35° to the wind the ship is sailing "hard on the wind", or "close hauled".

Modern yachts can sail any course except those in the "no go area" between about 35° to windward and 35° to leeward of the prevailing wind. Older sailing vessels were more limited in their capabilities. Clippers for instance would probably not do much better than about 55°, to the prevailing wind (close reach), and earlier vessels would be limited to something around 80° (reach). Hence the old saying "waiting for a fair wind" really meant: waiting for the wind to change so that the vessel could make way in the direction it wanted to sail. Fig. 70/1

HINTS & TIPS FOR BOTTLE SHIPWRIGHTS
by Peter Hille
Translation by Barry Young.

Edition 10/91 **Course and Wind Direktion 2**



The curve of the sail is dependant on wind strength. Sails are cut from lengths of sail cloth, sewn together in such a manner to allow sail profiles to be adjusted to suit the weather conditions. The relationship between the depth of curvature, and the sail width is given as a percentage ratio of "d" over "w".

Figure 70/1: SAIL PROFILES

- 1) The flattest sail profile, with a max. ratio of 10% d to w is to be found on close hauled courses, and above all where the wind is strong to gale force. This is an important point for "Bottle Skippers", because a ship with a full set of deeply billowed sails should not be set in a choppy sea!
- 2) A sail profile up to about 20% d to w is used for normal sailing.
- 3) The fullest sail profile at about 30% d to w is only found on spinnakers - see "Plastic Sails", and "Spinnakers".

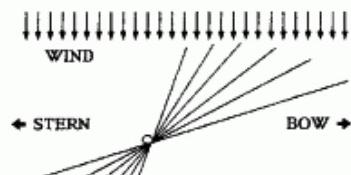


Figure 70/3: ANGLE OF YARD ABOUT THE MAST

The position of the yards about the mast can vary, even with the same wind direction. This is due to factors such as the wind strength, and the ability of the mast to cope with the strain imposed on it. Fig. 70/3, opposite, shows the wind blowing onto the side of a vessel sailing from left to right - i.e. on a "broad reach".

The position of the yards about the mast can vary, even with the same wind direction. This is due to factors such as the wind strength, and the ability of the mast to cope with the strain imposed on it. Fig. 70/3, opposite, shows the wind blowing onto the side of a vessel sailing from left to right - i.e. on a "broad reach".

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Edition 10/91

Course and Wind Direktion 3

Remember, the main sail provides the greatest motive power to drive the ship, and hence will have not only the greatest sail area, but the most pronounced profile. Naturally, when set to sail closer to the wind, by changing the angle of the yard about the mast, it will have a flatter profile. This is important for the model shipwright as it means that the holes drilled in masts - to attach the yards - may need to be offset, depending on the angle of the sails to the wind.

In the case of smaller models this is not so crucial, but when it comes to the larger model in a big bottle, you should certainly bear this factor in mind. Naturally this tip is not intended for ships at anchor with sails furled.



JACK-Kai-Cho-Hinkley, The Prez Sez, "I am able to report that the third bi-annual Conference of our Association which was held in Savannah, Georgia at the Ships of the Sea Museum on September 11, 12 and 13, 1992 was a great success with 30 members some with there wives in attendance. Our thanks go out to Ray Handwerker and Frank Skurka for their outstanding eff̄orts in working with the museum to provide an action packed weekend. Those who attended brought some of their best work to be exhibited for the public to see and the Museum provided ample and protected space for them to be exhibited. There were abundant models entered in the competition which caused the judges to work some long hours on their selection of the winners. Our demonstrators Harold Whiting , Bill Westervelt and Frank Skurka drew record crowds of interested spectators. Alex Beilenger and Ralph Preston's presentations for the members were inspiring and well received. Socially the Conference went well at the reception on Friday evening, and on the dinner cruise on Saturday evening. In between times there were plenty of places on the waterfront where good food was available. Historically , the site of the Museum is on the Savannah river where Confederate blockade runners made port during the Civil War and more recently the day before our Conference began the USCG EAGLE made port carrying the Olympic flag from Barcelona, Spain on its way to Atlanta for the 1996 Olympic Games. Nature Study wise the millions of multitudes of lovebugs made themselves known. These strange little flying creatures that are stuck together end to end caught everyone's attention as they flew about in clouds. And finally there was some business done as a set of bylaws was drawn up and a committee was formed to look into wether the Association should seek incorporation or not.

The Conference closed appropriately , I thought , just after USCG. EAGLE, nudged along by a tug for a spell , headed down river to fine the sea. From our balcony above the river on this cool bright Sunday morning, this beautiful white ship began to shake out her staysails as a cannon (small) salute banged out from our balcony above a sign hanging on the outside of the railing which read " COME BACK AGAIN ". As EAGLE returned our salute with their whistle salute they seemed to say " we will " and I think that SIBAA would like to come back as well.

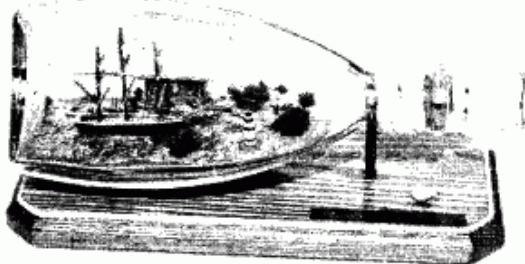
On a sadder note, and belatedly, the Association would offer its and our condolences to George Pinter on the loss of his Mother Ann Pinter.



SIBAA's tenth anniversary was celebrated a few months early at the conference, with a sheet cake designed by Jack Hinkley and built by a local Savannah lady. It was excellent, and our anniversary is in January of 1993.



Overheard at the Conference while member Gerald (gerry) Gorycki was explaining the intricacies of putting a Ship-in-a-Bottle to two lovely southern belles, " are you a yankee " asked one, " no mam " gerry answered " I am a Presbyterian ".
Don Hubbard sent along some notes he received with re-newal's of membership. Thomas Golonka, of Clarkston Washington wrote to say that he was sorry to see the last of the plans from Vidar Lund. " They were beautiful, simple and easy to understand ". Tom I am glad you enjoy the Bottle Shipwright. (ed). And Sarah and Kyle Wickware who brought some beautiful work to exhibit in Savannah, wrote to let us know that one of Kyle's works appears on page 25 of July's Wooden Boat magazine. Chuck Nichols wrote that he is presently building the CONSTITUTION to be placed in a 5 gallon water bottle. He is thinking of putting her in " Graving". Send a picture to me Chuck and i'll put it in an issue in the future.
Bob. DE JONGSTE, The Hague, Netherlands, wrote that he is recovering from a very serious illness (which is the reason you have not seen his from "Holland with Love" column recently) and hopes to be back with us soon. We hope so too, but get completely well first bob.
STEVE WILSON , of Sacramento California is another member on light duty. Glad the devil didn't want you. Maybe the lord just didn't have your accommodations ready yet. Either way if you are down this way in February and have a car just jump on I-75 Northbound till you hit Brooksville exit, then take SR 50 west to US 19 go south 1 Light and make a left. 6 Blocks turn right. It is about 75-100 miles no. of Marco Island. We would love to have you. Hope next conference you can teach us the art of tying " Turks Heads " and " Monkey Fists".

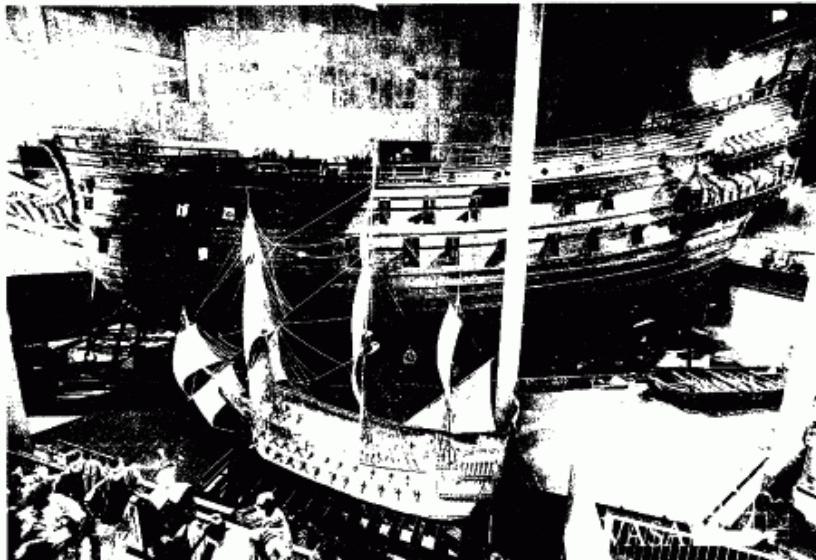


Steve's Clipper Ship in an Old
Granddad decanter bottle.
Welcome to dioramas Steve.

And Andrew Missed us by quite a bit, thank god. Or I would be putting this issue out from the middle of the Gulf of Mexico.



HENRY EXTER , P.O.Box 552 Laie,Hawaii 96762 wrote to Don, who passed it to me. He is looking for the address of " American Optical" with the idea of contacting them for a bulk discount rate on their 12+ " crocodile polypus . Micro Mark sells the 3½ and 5" lenght type. You are right Henry. I have a 12"+ polypus and it is a terrific tool. Great for reaching through the neck to cut off the rigging as you finish installing the model. If anyone can help him , write to him at the above address. He will sell them to the members at cost + S/H. Freido Flossner, of Jena Germany sent in the post card of the "WASA" he got when he visited the "Wasa Museum " in Stockholm Sweden.Thanks Freido, hope you had a great holiday.



BILL WEISER, of Florence Oregon sent in some pictures of his "STAR OF INDIA " , 8½" long and built from a piece of the original mizzen top mast he acquired a few years ago when the was down for dry rot. He is now working on the three masted swing keeled schooner " Bella " Built on the Sinslaw river in Florence Or. in 1897. The ship went aground in 1905 in the entrance to the river and was a total loss. Bill found a small piece at low tide big enough to build the model. Made of douglas fir and hard as a rock. And Bill I don't know the answer to your question. If you know an attorney, best to ask him. Great job though.



ALEXANDER (ALEX) BELLINGER

I was born in Tuscaloosa, Ala. I attended Gunnery School for boys and graduated from Boston University in '72 with a B.A. in Fine Arts and continued graduate studies at Brown University, but after the first semester decided I'd had enough.

During and after my education I held a variety of jobs, including machine shop work, house painting, security and office cleaning, and a few of the clerical/bookkeeping type jobs. I finally wound up in the book business and worked for Waldenbooks for 14 years. I became district manager for Northern New England in '82 and being unwilling to relocate, it became apparent this was as far as I was likely to go. I resigned in early '89 to devote full time to modeling work. As the economy continued to falter, it became clear this was not the best time to try this, so I returned to the book business in '90, this time for Lauriat's Books.

I met Christina Stewart-Gordon in '76, we were married in '78 and we are still happily so. No children. She is a marathon runner, and though I run with her, it is usually for much shorter distances. I prefer bicycling, and we do that, and swimming, together. We also enjoy books and music in common, and seem to have spent most of our free time fixing up the house. We're on the second one now.

I started ship modeling at an early age and put my first ship in a bottle at age 12. I learned from Tangerman's chapter on the subject in Whittling and Woodcarving (currently available as a Dover paperback). I've always been fascinated by ships, ship models, and ships in bottles, but have no idea why; never really felt much need to understand this.

I was editor of Bottle Shipwright from '86 to the first half of '89. I have also had a short article published in the Nov. '88 issue of Ships in Scale. In '87, with Steve Hahn and Saul Bobroff, we organized the first SIBAA Conference. In '89 I was privileged to be invited to be a speaker and MC at the second. I have taught ship in bottle building classes regularly since the beginning of '89, and meet weekly with a few advanced students in between regular classes..

My models are almost all built in the traditional manner: the hull is of a single piece, the entire rigging is collapsed to allow entry through the neck and re-erected, facing the bottle neck. I have also made a few multi-piece hulls and vertically mounted models. I feel the strength of my work comes from the ambition to make faithful scale models. Ideas and steps to improve the scale fidelity of my models seem to come naturally. Some other SIB builders might feel my models are overly detailed. I feel the greatest weakness is my quality of the finish, which can be haphazard and careless. I need to pay more attention to the phases effecting the quality of finish and be more patient with them. I do not think there is anything particularly unique about my techniques. All are commonly recognized and practiced by ship modelers and ship in bottle builders everywhere. As a group, we SIB builders have a strong sense of the past and the tradition of what we do. Possibly this is because the art is associated with ships of a bygone era and the aging seafarers from that life. But when compared with most other maritime arts, ships in bottle building is still quite young. While I think it is important to respect the past and the origins of what we do, it is also important not to lose sight of the present and future of our craft. The history of ship in bottle building is going on right now and we are making it. I strongly believe there are entirely new levels of artistry and expression still ahead of us, just waiting to be achieved. To me, all this is very exciting.

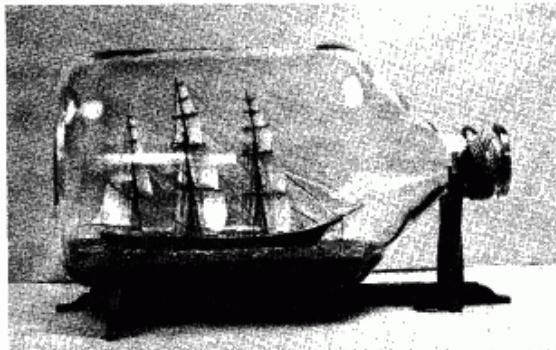
Enclosed are pictures of my latest completed model, the clipper "Flying Cloud", which I hope you might find interesting. This is my second model of this ship - the first was made for the Japanese Exposition in 1985. The two models are very close in scale. The first is at 40' = 1", the second, 43' = 1". The first went into a gallon jug, the later model into a two liter bottle. Though there was little technical difference between these two, it was very interesting to compare the results. The newer model is more detailed, with footropes, ratlines, stuns'l booms, reef points and buntlines. All of these were not in the earlier model. The newer hull and deck furniture were made with more care and a little more detail. Fortunately, the newer model did not take much longer to build. The old model took just under 200 hours to complete and the new one took 230. From this, I take some hope experience is teaching me something.

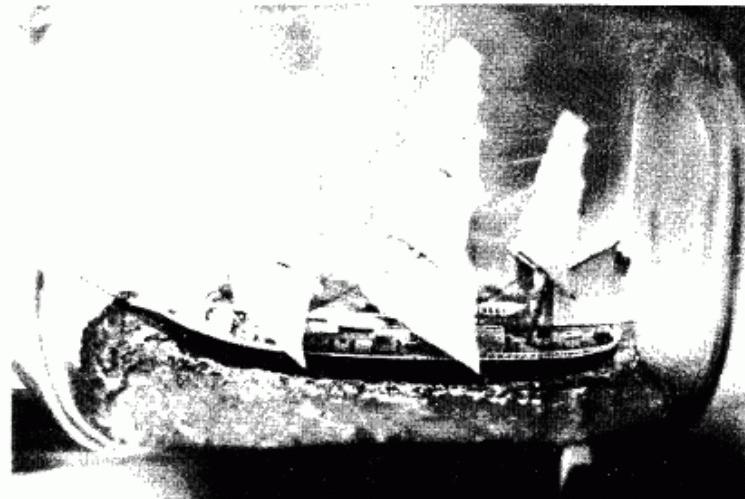
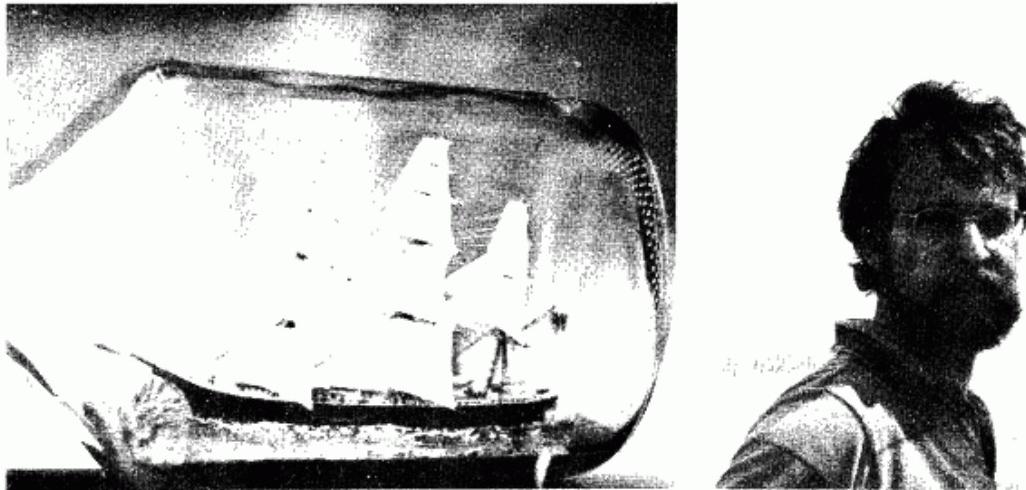
I am currently working on a much simpler type, at least in her rigging. This is the yawl "Dorade", designed by Olin Stephens in 1930. She won the Fastnet Race that year and established Stephens' reputation as a yacht designer. Because of the relatively large scale (nearly 3/32" = 1') there are plenty of opportunities for the kinds of detail I don't normally go in for. This will probably mean working blocks, but I'm not really sure yet. I've just finished making brass rims for the portholes in the cabin trunk, and that turned out a little better than expected.

I've just had the pleasure of seeing Ralph Preston's finally completed "Charles W. Morgan". He finished her last month and plans to take her to Germany on the 13th of this month. He brought her down for the meeting of the U.S.S. Constitution Museum Guild. There are many details where I might question the choice of color, or the finish, or particular technique, but overall I cannot fault the tremendous overall effect of this magnificent ship in a bottle. He takes the whole business of what we do to a new level of artistry with this kind of work. This accomplishment will do much to secure the future of ships in bottles. I hope it finds its way to a home where it can be safely enjoyed by many viewers for many years to come.

Editors note:

This article was written by Alex, with only minor editing for printing purposes. He was a volunteer for many years at the Peabody Museum at Salem, Ma., where he taught ship modeling and did shipmodel restoration. He was a moving force behind the USCG Custom House Competition for their 200th anniversary. A long time member of the U.S.S. Constitution Museum Guild, he has won awards for his work since 1986. In 1987, he took first place for scratch built shipmodels, and in 1990 he collected a bronze medal in the Masters Class For Ship Models and honorable mention for SIB's. He currently teaches and does volunteer work at the Custom House Museum. At our recent conference in Savannah, he won second place in the SIB Class with his "Flying Cloud", one of the finest SIB's I have ever seen. All of his models are exquisitely detailed to a degree that indicates his mastery of this art, as shown in the photographs which accompany this article.





HELP WANTED.

I received a letter from Mr. James B. Taylor of 32 Regents Park, Westport Conn. 06880. Phone 203-259-9090. Fax 259-6868. In it he would like to purchase a model of the Aircraft Carrier USS Yorktown CV-10. Any member interested in building this ship of commission , or anyone that has one for sail can contact Mr.Taylor at the above address/phone. (ed)

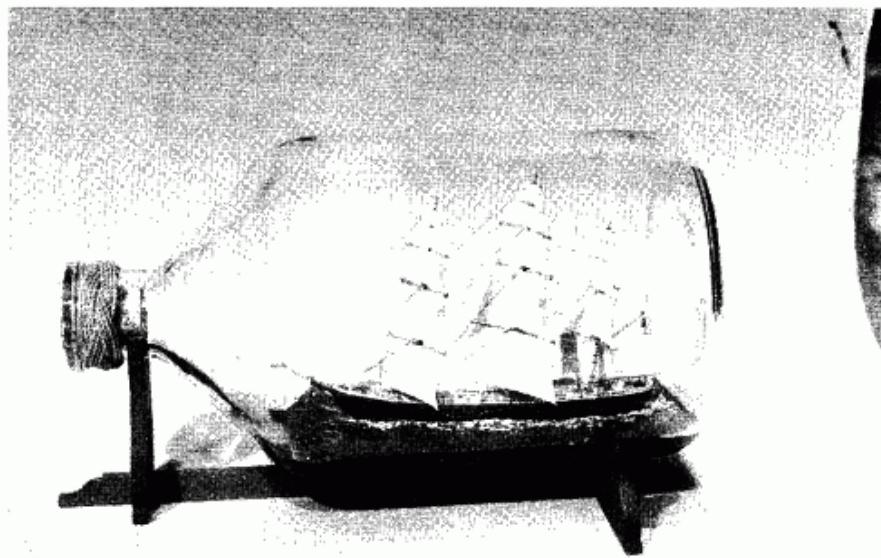
THE ENVELOPE PLEASE-----



--And the winner is--
Paul E. Weidner
for his
U.S.Constellation
done
vertically
in a pinch bottle.
Photo by Charles Hand.
Photo below
is of Paul with his
Plaque. After receiving
same from Jack Hinkley
at the awards presentat-
ion aboard the Savannah
River Queen. 9/12/92
Photo by Ray Handwerker.
For more of the story
see 1992-1 of the
Bottle Shipwright pg.17.
Award shown is Best of
Show. Paul also won 1st
Place Ship-in-Bottle for
the U.S.Constellation.



And The Second Place Ship-in-Bottle winner is-

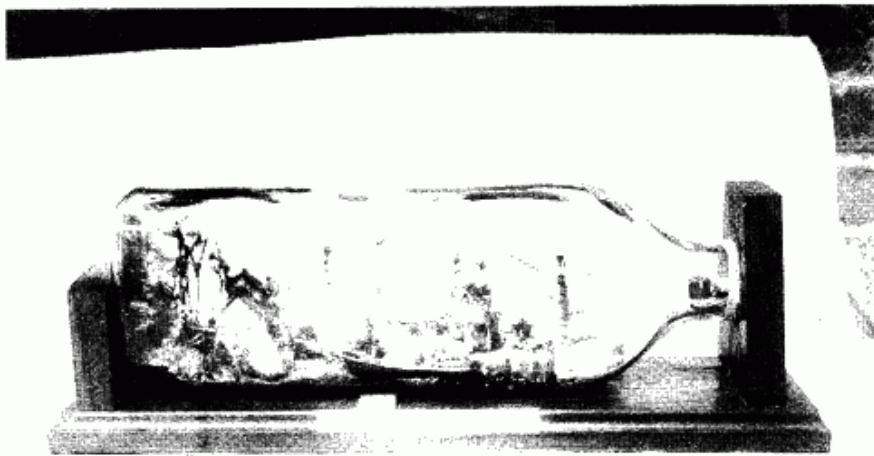


Alex Bellenger for his Clipper Ship "FLYING CLOUD"
Photo by Charles Hand.

Below Alex accepts his award from SIBAA President
Jack Hinkley aboard the Savannah River Queen.
Photo by Ray Handwerker.



First Place Diorama goes to-

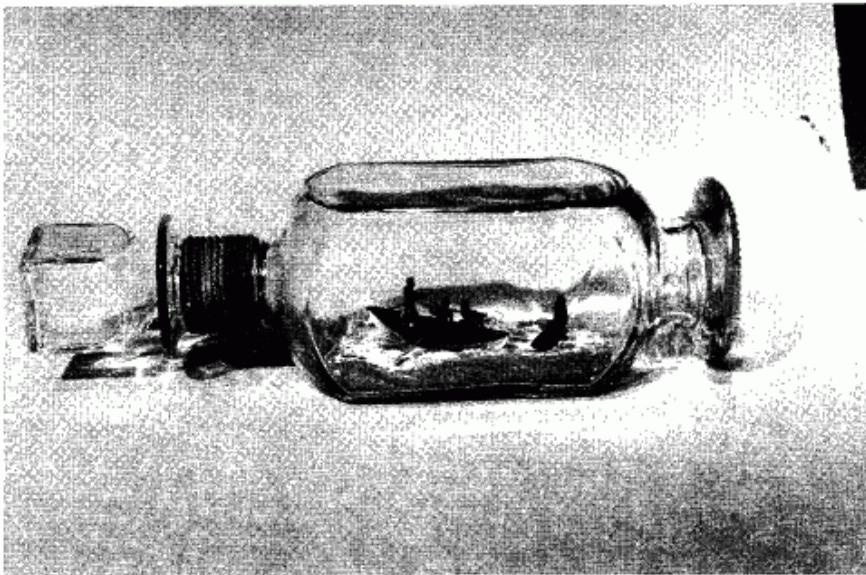


The Old Mill -- Circa 1890 with Oyster Pirate and Chesapeake Flattie. by Ray Handwerker (me) in a one Gallon Johnny Walker Red Bottle. Photo by Charles Hand.

Here I accept the award from Jack. David Guernsey Executive Director of The Ships of the Sea Museum is on right. Photo by Parker Leney.



And the winner of Second Place Diorama is-

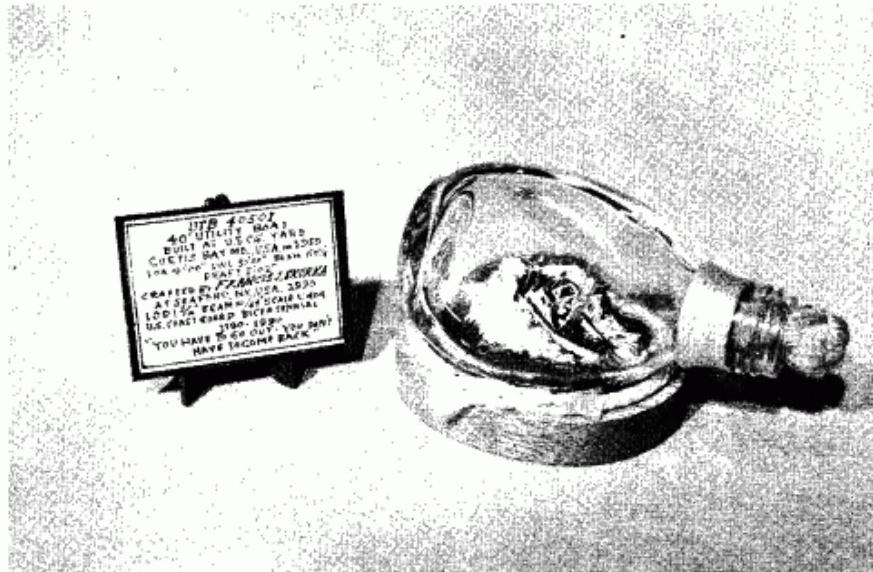


Edgar " Chip " Fisher's " Nantucket Sleighride " in a rectangular decanter. Photo by Charles Hand.

Below "Chip" gets congratulations from Kai-Cho along with his plaque. Frank Skurka (sitting) left. Photo by Ray Handwerker.



Honorable Mention Ship-in-Bottle



To Frank Skurka for his " You have to go out-you don't have to come back" 40' C.G.Utility boat , in a very small pinch bottle. Photo by Charles Hand.

Frank accepts from David Guernsey and Jack Hinkley
Photo by Ray Handwerker.



SYLAWS OF
THE SHIPS IN BOTTLES ASSOCIATION OF AMERICA

I Name & Status

- A. This association is named, and shall be known as, "The Ships In Bottles Association of America. It will be referred to and abbreviated as SIBAA.

II Purpose & Objectives

- A. The purpose of SIBAA shall be:
1. To support and encourage the construction and display of model ships, scenes, dioramas and other objects in bottles and to further the advancement and continuance of this highly respected ancient nautical art form, including research.
 2. To publish a quarterly, illustrated journal known as "The Bottle Shipwright", which shall contain articles, plans, diagrams, photographs and other related materials, pursuant to the objectives of SIBAA.
 3. To encourage, support and sponsor local and national conferences, meetings, gatherings and exhibitions with members and others interested in the objectives of SIBAA.
 4. To share and exchange knowledge, information and data regarding the design, construction and equipment of vessels and objects in bottles.
 5. To recruit more and younger members.
 6. To sponsor awards for excellence in ship in bottle construction and awards pertaining to objectives of SIBAA. The standing awards shall be:
 - a. The Jack Needham Award for excellence in building ships or dioramas in bottles.
(1) The basis of judging this award shall be "The National Judging Standards For Excellence In Ship In A Bottle Construction" established by SIBAA at the conference in Boston, Mass. in October 1987.
 - b. The Don Hubbard Award for extraordinary service to SIBAA as determined by majority vote of the Board of Directors.
 7. It shall be the intent, whenever possible, to sponsor a national conference at least every two years.

III Members & Membership

- A. Any person or organization, foreign or domestic, shall be admitted as a member without discrimination or regard to race, sex, age, color, or creed upon application and receipt of dues payment.
- B. There shall be two classes of membership:
1. Regular member:
 - a. Any person or organization upon application and payment of dues.
 - b. Other classes within this group as designated by the Board of Directors.
 2. Honorary member:
 - a. Any member may propose this designation to any other member or nonmember, based on special and extraordinary service to SIBAA.
 - b. Approval shall be by unanimous vote of the Board of Directors.

IV Dues

- A. Annual dues for all members shall be determined and established by the Board of Directors and shall cover one year or one volume (four issues) of the journal.
- B. A change of dues shall require a majority vote of the directors.

V Appointed officers & Board of Directors

- A. The appointed officers shall be:
 1. The president, vice president, treasurer, journal editor, feature editors, administrator, emblemist.
- B. The Board of Directors:
 1. The president, vice president, treasurer, journal editor, feature editors, administrator, and emblemist shall be standing members of the Board of Directors.
 2. The Board of Directors shall meet with the officers at least every two years at the national conference.
 3. The standing members shall appoint Directors at Large, the number of which, shall be determined by the needs and requirements of SIBAA.
 4. Whenever possible the selection of a Director at Large shall be on the basis of their participation in SIBAA affairs, demographic factors and other considerations.
 5. In the event of the loss of services of a director, the board shall appoint a replacement as warranted.
- C. All officers and directors must be members in good standing of SIBAA.
- D. In the future, it is hoped that with an increase in membership and financial capability, elections can be held for all positions and titles.

VI Duties of Officers & Directors

- A. The President shall:
 1. Accept and consider recommendations and suggestions from the Board of Directors.
 2. Be the official spokesman and represent SIBAA to all individuals, associations, agencies, organizations and the media.
- B. The Vice President shall:
 1. Whenever required, act for the President.
 2. Discharge any duties, function or responsibilities as may be assigned by the President or Board of Directors.
 3. Coordinate SIBAA activities with the officers and Board of Directors.
- C. The Treasurer shall:
 1. Maintain the bank account and financial records of SIBAA.
 2. Accept and deposit dues and other payments made to SIBAA.
 3. Accept and maintain membership applications and records and act as membership chairman.
 4. Make all disbursements regarding SIBAA funds.
 5. Advise the board of fiscal matters.
- D. The Journal Editor shall:
 1. Collect, assemble, edit and publish "The Bottle Shipwright", the official journal of SIBAA.
 2. Supervise and coordinate the work of the feature editors and the journal administrator.

3. Communicate with the editors of model associations, magazines, newspapers, public media and similar groups.
 4. When necessary, advise the officers and directors of all aspects of editing the journal.
- E. The Feature Editors shall:
1. Assist the Journal Editor in collecting, assembling, editing and publishing feature articles in "The Bottle Shipwright".
 2. Provide copy for regular feature articles and special articles.
 3. When required, act as the assistant editors.
- F. The Administrator shall:
1. Assist the Editor in handling requests for back issues of the journal or other STBAA printed materials.
- G. The Emblemist shall:
1. Furnish the associations decals and patches, providing same to members upon request and suitable payment.
 2. Advise the officers of costs, procurement and receipts.

VII The Journal

- A. "The Bottle Shipwright" will be the official journal of STBAA and shall be published quarterly in March, June, September and December.
- B. One volume shall consist of four issues published for one year.
- C. Members in good standing are entitled to receive one volume for each year of dues paid.
- D. The Journal Editor, in consultation with the Feature Editors, determines what is published in each issue. He is not required to publish every piece of material received.
- E. Generally, the journal shall include articles, plans, illustrations, photographs, construction details and other materials regarding ships and objects in bottles and the people who build, collect and display them.
- F. All articles, photographs and documents submitted for publication in the journal shall be accompanied by a written and signed "Permission to Publish" form found in each issue of the journal.
- G. Articles taken from another publication will not be published without express written permission from that publication.
- H. Any material which should be returned to the sender should be clearly indicated.
- I. The deadline for submission of material is at the beginning of second month of each quarter.
- J. The Board of Directors may decide to publish special materials and books other than the journal, with such publications made available to members and nonmembers at prices determined by them.

VIII Special Considerations

- A. Changes and amendments to these bylaws may be made by the Board of Directors with approval by a two thirds majority.
- B. Any approved and ratified change or amendment will be published in the journal.
- C. In the event of disbanding, the Board of Directors will decide the disbursement of monies left in the treasury.

Approved by the membership this thirteenth day of September, 1992.

Jack Hinkley, Frank Skurka, Ray Handverker, Saul Bobroff, Jim Davison, Charles Hand, Alex Bellinger, Parker Leney, Ralph Preston, Bill Westervelt, Harold Whiting 

OFFICERS

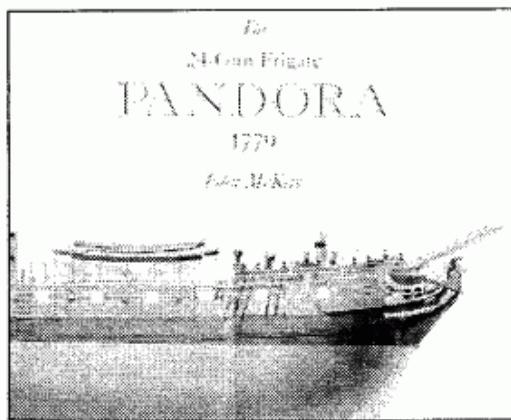
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Anatomy Of The Ship

The 24-Gun Frigate Pandora

By John McKay

A 24-gun Sixth Rate ship built in 1779, this vessel was best known for her voyage to Tahiti which was undertaken to bring back the BOUNTY mutineers. Fourteen of them drowned when PANDORA ran aground on the Great Barrier Reef on August 29, 1791. The wreck site of this ship has been discovered and extensively excavated.

This volume features a detailed introduction which outlines the design and building of the ship; details of her career and some of the aspects of the excavation of the wreck site. A photo section includes models as well

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There are more than 275 perspective and 3-view drawings with in-depth descriptive keys of every detail of the ship.

The book is 128 pages with 30 photographs. ISBN 0-9615021-9-3.

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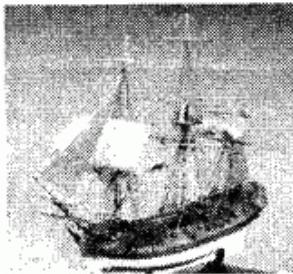


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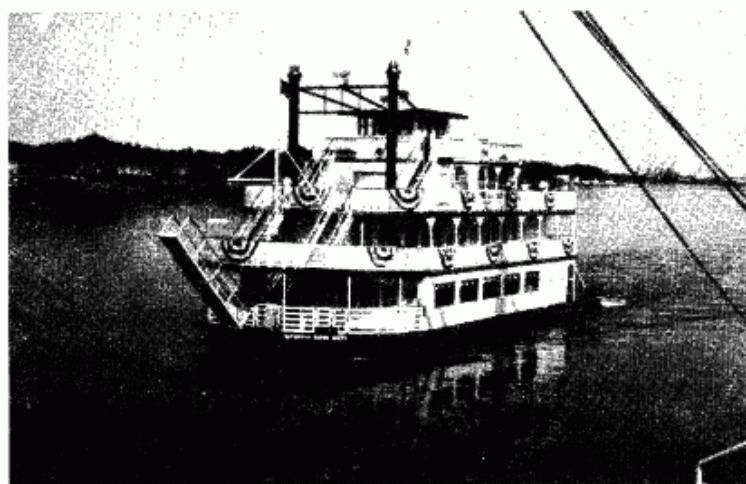
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